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Master Class Notes

Betty Nolting Collection

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2000

**Bach, J.S.**

Betty Nolting

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Master Class - Anne Schein

Bach | Prelude No. 2 from 18 Little Preludes

a little cresc. on each motive - stay powerful  
at the e

What is the character of this piece

Like an announcement

Let ending be very grand

Exaggerate dynamics & project

Concerto Grosso. Maybe Donald played a  
triple to first

Bach  
Italian  
Concerto

Meano big ensemble + small ensemble

Work on L. H.

Big chord - 3 sharp staccato note

First art rhythm

Small orchestra

L. H. ancient heat 1

R. H. played very staccato + light

After cadence - come off ped.

Page 3 - R. H. softer - in 32nd notes - Bachian laughing

Take smallest possible value for  
beat

Use 16th as a beat

Don't use whole arm on each note when values are so  
small.

L. H. count 16 notes - long notes

3 questions to ask  
what do I play  
when " " "  
how " " "



You have up versus down.

1st 2 measures - really swing loose pulse

What is the first interval - 3, 5, 8 - goes up the chord

The wider the interval, the greater the tension there is, then you come down releasing the tension

What do you call that part? (Cadence) - Piece begins in

F - cadence in C

At end wait for last chord. Use a slight retard

Play <sup>last measure</sup> without last chord. Then add last chord

Check on records by Carl Richter - makes beautiful cadences

Session with Clifton Matthews Mon 10, 1979

Performer - Cindy Smith - student of  
Pam Clarkson - Rome

Bach  
Prelude in B<sup>b</sup> V

Worked on 1st page

Play as chords without breaking them - no wrist movement

Play as 1 four syllable word - Tuscaloosa, so play

four first chords as a unified group. Do not let

at your hands. Keep body quiet. At the end of

chord four - be loose before you go on. Think through

the four chords. Look at group 2. When you are

ready to play through it feeling Tuscaloosa or

Alabama. Use energy as you play. Try not

make it sound like 4 1 syllable words, but like 1



Student Teacher  
Find the next group!!!! Play the next time!!!!

Make chords melodic as you play them.

Break up chords - L.H. alone, R.H. chord - good tempo

Keep loose. Imagine feeling free

Reverse of R, L, R, L;

Clifton M. talks in the rhythm of the piece - as above

Have you programmed into your computer the idea of  
looseness. The idea of keeping your body forward

The way to get it is by not trying harder but by not  
trying so hard

Play loud & half tempo - more R.H.

Don't play with your tongue - let go of your face

These tensions keep coming back unless we are constantly  
on guard - like weeds in a garden

Play in the air L.H. note - R.H. - flick, flick, flick